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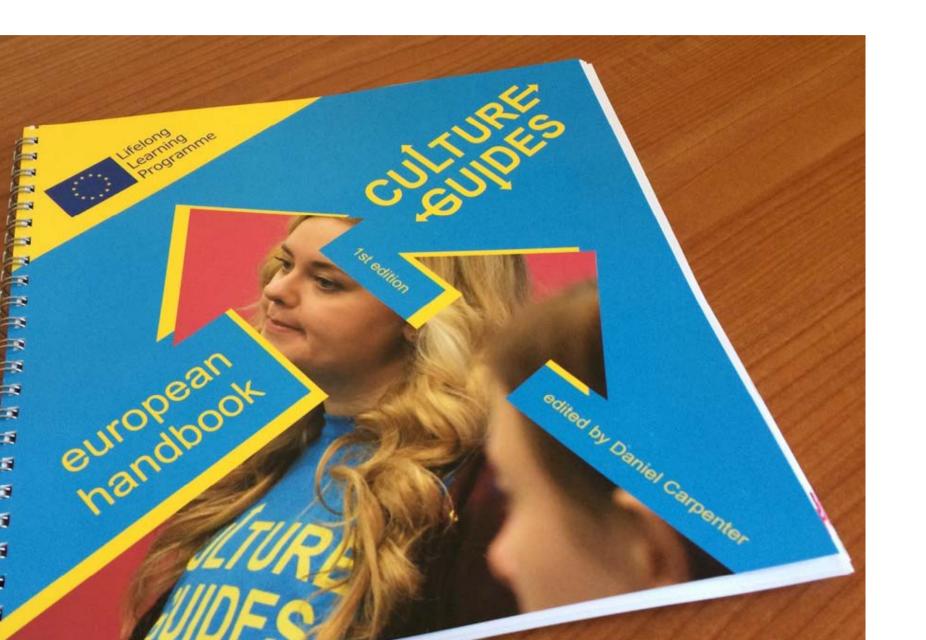


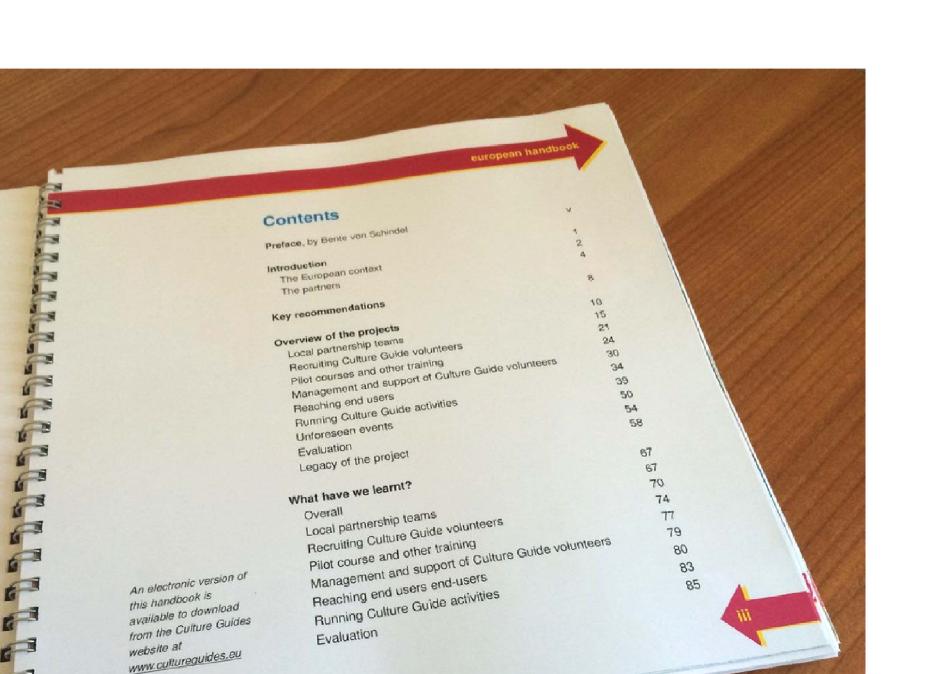
European handbook – overall aim

The overall aim is to publish a European Handbook on culture guide activities (in five language editions) for final valorisation.

The objectives are to present:

- The project concept and outcome of the multilateral project
- New methods to organise and facilitate culture guide activities
- Good practise for training courses for facilitators and volunteer guides
- Good practise for networking with main stakeholders
- Best practise examples in different areas of culture guide offerings
- Annexes with templates and programmes











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- Overall
- Local partnership teams
- Recruiting Culture Guide volunteers
- Pilot course and other training
- Management and support of Culture Guide volunteers
- Reaching end users end-users
- Running Culture Guide activities



Bente von Schindel,
General Secretary, the
National Association of
Outural Councils in

Preface

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CULTURE GUIDES

Key recommendations

The work with the Culture Guides laste European pilot, which in many cases we up and running. Future incarnations of longer period, especially is a

The key element that Slo attracted me to participate in the project To m Cultural Guides was the understanding of equality. Cultu When the culture is condu equally available to all, it branc opens up new alread possibilities for expression and creativity. And it seems to me that The r is the essence of teams culture .. and

CULTURE GUIDES

Overview of the projects

the main criteria of recruiting and training volunteer Culture nable socially marginalised groups to overcome barriers as and culture, with the support of local partnership representatives of stakeholder organisations, or each partner to interpret the pilot work in yould be advantageous in their nation. e projects looked in each country.

G G The group and I have had such a great time doing the project. It's had memories, fun. enthusiasm and it's been an amazing, rewarding Journey.

Culture

councils in about 50 per cent of the Danish n chose two with well-functioning councils.

As local cultural councils are umbrellas over associations the activities chosen were those this themselves do, i.e. activities within the arts a activities were based on the cultural associations but were adapted for children.

Local partnership teams

The local partnership team, made up of repres organisations that have an interest in en marginalised communities in artistic and cult either for social, health or cultural reasons,

principle in the Culture Guides idea from the sta It was only by getting buy-in from these agencies be any hope in sustaining the engagement beyor funded pilots, and it was important theretan were engaged in shaping the pilots to

Slovania

The project has

ans in a volunteering capacity. Too many

people feel because they

don't have experience or

knowledge of the arts that they don't have a

ontribution they can

Partnership team

or, Torfaen, UK

highlighted the need for more people willing and prepared to support the

european handbook

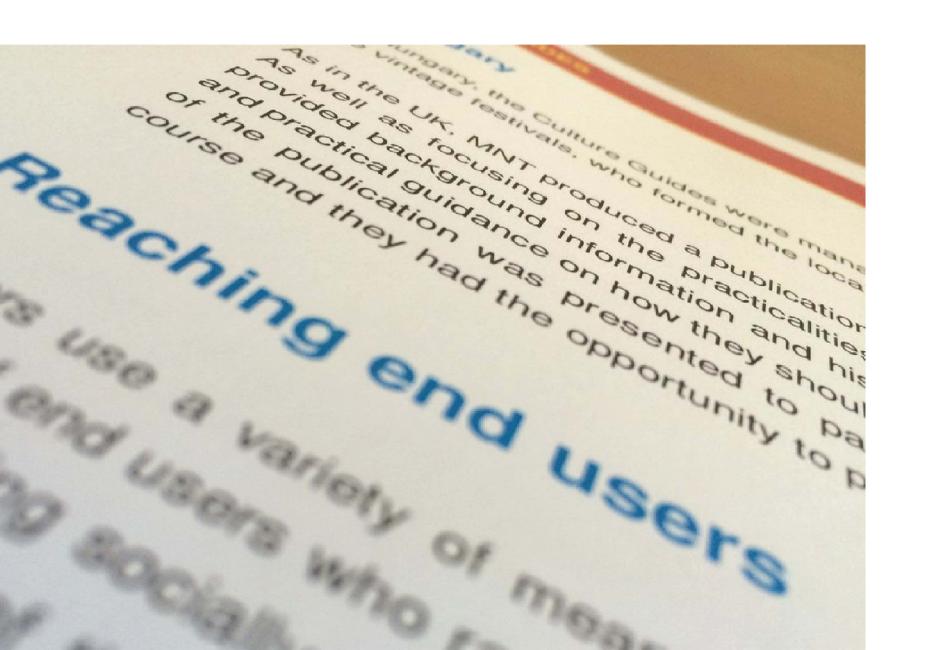
Recruiting Culture Guide volunteers

The project did not specify how, and from where, Culture Guide volunteers were to be recruited, leaving each partner to develop a best-practice approach appropriate to their country. therlands

Tire Guide volunteers in the Netherlande Mora



shared their experiences with the end users shared their experiences with the end users Management and support of Culture Guide Volunteer's cruitment and induction at the pilot



6 6 the many contact by Charles Copanion at 24D Chrospip who presented ice with the Culture Guerns propincy This man an appointing to present OUT MOUNTE WORK TO A weter audience ... and to give the children with disabillies a chance to experience theatre, first on stape, and second, to help them develop skills and imagination. At the same time, we want other people to approach to children with

At the same time there was a new reform for primary schools when one of the objectives was wider cooperation between the school and the local community, including associations within the field amateur art and voluntary culture. Therefore it wasn't difficult persuade the schools to attend.

KSD first thought of finding marginalised children in each class, it's hard to take children out of classes. Therefore they chose involve whole classes, even though some of the kids (but reonly a small number, which was unexpected) spent time on cu outside of school.

Running Culture Guide activities

The activities selected could be active (such as taking pa workshop or performance for example) or receptive (vis gallery or professional show for example), and were often based on what was appropriate for the group of end us Culture Guides were working with and local availability activities.

Anja Svetin and Brigita Škulj, entary school of children bilities, OS

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to fill this need. The question remains s, with the contribution of volunt and the Culture Guide can cooperate in of both is optimally used and they help ea

Legacy of the project This project has, in many cases, had a la stakeholders involved, from the end user Guides, local partnership teams and partn as the local communities in which the activ participation or even co-create the cultural offer elements and competencies, gain increase self-esteem, and become aware of the individual in the co-creation of modern society

Vhat have we learnt?

ated about running this will be







Key recommendations

The work with the Culture Guides lasted only about six months for this European pilot, which in many cases was not enough time to get activities up and running. Future incarnations of Culture Guides should consider a longer period, especially if there is still some work to do in establishing networks.

The most successful Culture Guides projects were supported by strong local partnership teams made up of representatives of a mix of organisations, both cultural and social.

The projects that had greater early success were the ones where the organisations represented on the local partnership teams had access to existing volunteers and/or groups of







Key recommendations

Make your choices (locations, topics, end user groups) early in the project, but make sure you have the buy-in of your local partnership team and Culture Guides.

It can be fruitful to allow the Culture Guides to set the parameters of the project (locations, topics, end users) themselves, but sometimes this is too broad and they have difficulty making decisions.

Provide information to the Culture Guides at the outset, about what the role entails, what is expected of them in terms of time commitment and standards, and also practical considerations like health and safety, personal boundaries and incident







Key recommendations

It is often difficult to convene people at meetings, especially if this is not part of their main job, and they have to travel. Take this into consideration.

Ensure that communication between all the stakeholders, Culture Guides and local partnership teams remains frequent and of high quality, to prevent them from losing interest and a sense of ownership in the project.

Sensitivity about the substitution of paid professionals with volunteers should be taken into consideration, as roles should be complementary, and not treated as replacements.

Remember that this will be the first time many end users have participated in culture, so ensure their introduction is as gentle







Suggestions for second edition

Email daniel@voluntaryarts.org

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